

TO MY PUPIL,
MASTER ADOLF CRAMER.

MY REGIMENT

MARCH

FOR

PIANO-FORTE

BY

OTTO ANSCHÜTZ

SOLO

35

DUET

60

St. Louis: KUNKEL BROS., Publishers.

SPECIAL NOTICE.

Permit me to inform you that the above-named work is now in the hands of the publisher, and that you are not yet entitled to receive it. I am, Sir,
Yours very truly,
KUNKEL BROS.

CHRISTMAS BELLS.

GAYOTTE.

(8)

CARL SIDCS, Op. 214.

Alligretto. ♩ = 132.

First system of musical notation, measures 1-8. The key signature has one flat (B-flat). The time signature is 2/4. The tempo is marked 'Alligretto' with a note value of 132. The first measure starts with a piano (p) dynamic. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

Second system of musical notation, measures 9-16. It continues the melody and accompaniment from the first system. A 'FIVE' measure rest is indicated above the staff in measure 14.

Third system of musical notation, measures 17-24. The notation continues with various musical symbols and dynamics.

Fourth system of musical notation, measures 25-32. It includes a piano (p) dynamic marking in measure 25.

Fifth system of musical notation, measures 33-40. The notation continues with various musical symbols and dynamics.

First system of musical notation, measures 1-8. This is a duplicate of the first system on the left page. It includes a piano (p) dynamic marking in measure 1.

Second system of musical notation, measures 9-16. It continues the melody and accompaniment from the first system.

Third system of musical notation, measures 17-24. It includes a piano (p) dynamic marking in measure 17.

Fourth system of musical notation, measures 25-32. It includes a piano (p) dynamic marking in measure 25.

Fifth system of musical notation, measures 33-40. It includes a piano (p) dynamic marking in measure 33.


Repeat from the beginning to Six Bars above with the FINAL.

FINAL.

Final section of musical notation, measures 41-48. It concludes the piece with various musical symbols and dynamics.

TO MY PUPIL,
MASTER ADOLF CRAMER.

— MY —
MY REGIMENT


MARCH

— FOR —
PIANO = FORTE

— BY —
OTTO ANSCHÜTZ

SOLO



DUET



St. Louis: KUNKEL BROS., Publishers.

SPECIAL NOTICE.

Publications can be obtained at all first-class Music Stores. Whichever parties inform you that same are out of print or not to be had, send direct to us and be assured of the contrary.

MY REGIMENT.

MARCH.

Tempo di Marcia ♩ = 132.

Giacoso.

Otto Anschütz.

The musical score is written for piano and organ. It consists of five systems of music. The first system includes a piano introduction marked 'P' and an organ part marked 'Org.' with a 'Ped.' (pedal) instruction. The second system continues the piano and organ parts. The third system features a piano part with a first ending (1.) and a second ending (2.). The fourth system continues the piano part with various fingerings and a 'Ped.' instruction. The fifth system concludes the piece with a piano part and an organ part marked 'Org.' with a 'Ped.' instruction.

1200 - 3

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cantabile.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has a treble clef and a bass clef. The piano part starts with a series of chords, and the voice part enters with the melody. The second system continues the piano accompaniment and the voice melody. The score is written on a single page with a light blue background.

The image shows a page from a musical score for the piece 'Glorioso' by Franz Liszt. The score is written for piano (p) and organ. The piano part is on the left, and the organ part is on the right. The organ part includes a figured bass line. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score includes a first ending (1.) and a second ending (2.). The organ part has a 'mf' (mezzo-forte) dynamic marking. The piano part has a 'p' (piano) dynamic marking. The organ part has a 'p' (piano) dynamic marking. The score is in a single system with a repeat sign at the beginning. The organ part has a 'p' (piano) dynamic marking. The score is in a single system with a repeat sign at the beginning. The organ part has a 'p' (piano) dynamic marking.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano part features a prominent bass line with a walking bass pattern. The vocal line is a simple melody. The score is marked with "Ped." (Pedal) and "45" and "46" indicating measures.

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of D major, and consists of 12 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes various ornaments and trills. The score is marked with "cresc." and "f" (forte). The piece ends with a double bar line and a repeat sign.



What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Litz, von Bülow and Zelnick of Breitkopf & Härtel's *Pracht-Ausgabe*.

156 Tremont St., Boston, Sept. 15, 1886.

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Yours sincerely

LOUIS MAAS.

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E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

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Gentlemen—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with notes, leaves nothing to be desired. In necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as the "Royal Edition" is a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

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Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Educator and Critic,

LOUIS C. ELSON.

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

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JULIE RIVE-KING.

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Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILE.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than with any other edition of the same works. I have used in my teaching. Yours truly,

CARLYLE PETERSILE.

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EMIL LIEBLING.

Messrs. Kunkel Bros.:

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Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

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FRANZ BAUSEMER.

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From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. Just this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of doubtful places in the text, the clear representation of embellishments and abbreviations; and right heartily can it be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisors. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

Gentlemen—Please accept my thanks for the publication you sent me, which after considerable delay, reached me only at last. You ask my opinion of the edition of Chopin's *Études de la Vitesse* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

Dear Sirs—Allow me to acknowledge the receipt of your edition of Chopin's *Velocity Studies*, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "opus" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Composer, Composer and Teacher,

KARL KLAUS.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Chopin's *Studies of Velocity* (Royal Edition), I received with thank. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent attraction to Grand Students.

Yours very respectfully,

KARL KLAUS.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

Fort Scott, Kan., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that the cheapness was an indication of its inferiority. I will confess to be overhauled with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take special pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Haverhill School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

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Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.

Moderato. ♩—144. The young shepherd plays a love song upon his pipe.

CHARLES KUNKEL, Op. 105.

[illegible][illegible]

to his side to see the first of the letters.

A musical score for the song 'The Rose Tree'. It features a vocal line and a piano accompaniment. The vocal line is written in a single system with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal line. The piano accompaniment is written in a single system with a grand staff (treble and bass clefs) and a key signature of one flat. The tempo is marked 'Andante'. The score is divided into two systems by a double bar line. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The piano accompaniment includes chords and arpeggiated figures. The vocal line includes lyrics and musical notation. The score is written on a yellowed, aged paper.

KUNZEL BROS.,
612 Olive Street, ST. LOUIS, MO